MORE TESTIMONY AGAINST "SHAKSPERE."

BY THE HON. IGNATIUS DONNELLY.

IT WAS said of old that "whatever is is right." Modern philosophy does not go so far as that. It contents itself with asserting, with much emphasis, that whatever is *is*. And this creed it is ready to maintain against all comers.

The world's advance has been greatly hindered during many centuries by the unwillingness of mankind to perceive that the thing in fact might be very different from the received idea in the mind of man. Preconception dominated actuality. Truth had to be forced into the moulds of current belief.

Nor was this to be wondered at. Oftentimes the reality is, on the face of things, more unreasonable than the faith which it seeks to overthrow. There was, for instance, a time when, from the stand-point of the world's development, it appeared much more probable that the earth was held up by elephants, turtles, or eagles than that its tremendous weight was suspended on nothing. It appeared much more reasonable to suppose that it was a vast, placid plain, with the starry hosts marching around it for the delight and edification of man, than that it was a ball revolving upon its own axis at the inconceivable speed of more than one thousand miles an hour. It was reasonably argued that such an appalling rate of motion would pile the oceans into walls of water mountain-high, and send the inhabitants of the globe flying off into space like stones from a catapult. But when the facts were once

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NOTE.—The manuscript of this article was accompanied by *fac similes* of the four pages of the original text of the Shakespeare Folio of 1623 referred to in it. The editor finds it difficult, however, to reproduce these *fac similes*, but would state that a careful examination and comparison show that the statements made by Mr. Donnelly in the following pages, as to the position of the words *Francis—Bacon—Sir—Nicholas—Bacons—son* in the original text, are substantially correct. —EDITOR N. A. REVIEW.

clearly established, however awful, however incredible, the pre-
conceptions in the minds of men had to give way and adjust
themselves to them ; and that was the end of the matter.

To the ordinary citizen of to-day the proposition that the
great plays which go by the name of Shakespeare were written by
another, and that they contain a cipher, interwoven in the text,
asserting that fact—and much else, must appear as impossible, as
unreasonable, as ridiculous, as the theory of the earth's sphericity
and daily revolution did to the worthy people of the olden time. It
cannot be believed, in this age of free thought, that any man could
or would attempt to communicate with posterity by so laborious
and secret a device as that of placing a historical narrative inside
world-famous dramas.   The thought is inconceivable : poetry
without, biography within ; flowing verse and arithmetical adjust-
ments ; every word of the highest flights of which the human soul
is capable counted up like the leaves of a merchant's ledger ! The
world refuses to accept anything of the kind.   It denounces the
idea with indignant clamor, which

> "Conjures the wandering stars, and makes them stand
> Like wonder-wounded hearers."

But softly, softly, good reader.   The earth does turn on its
axis ; and we do not fly off into space—although we may fly off
into a great many ridiculous errors, for which the attraction of
gravitation furnishes no remedy.   Let us get back to our indis-
putable axiom,—" whatever is *is*." If there *is* a cipher in the
plays, it avails nothing to furnish ten thousand most excellent
and conclusive reasons why it should not be there.   And wrath
and fury signify nothing.   If you tear your hair you do not stop
the planet.   The fact rules.   It is a thing of eternity.   Beliefs
are but the dust-formed creations of time, and perish with the
brains that hold them.

Remember that this is the nineteenth century—not the six-
teenth.   We breathe the sweet air of peace and liberty.   It is
difficult to realize the difference wrought in all things human by
those three hundred years.   It is difficult to bring before the
mind's eye those cramped, dark, wicked, cruel days when Smith-
field smoked with the flesh of martyrs, and the blood of patriots
ran red on Tower Hill.

Oppression breeds secretiveness ; and   secretiveness begets

hidden methods of communication. The persecuted human intelligence reaches past the torture-chamber and the headsman's block, to address itself to the coming ages. The ingenuity of man surmounts the brutal wrath of tyrants. Genius, through the cryptogram, makes its appeal to posterity.

And hence the vast literature of cipher-writing growing out of those dark days. We need not go back to the ciphers in Jeremiah and Isaiah (for which see the " Encyclopædia Britannica "), but, confining our attention to the middle ages, as they are called, we find the cryptogram playing an important part in the lives of kings and the destinies of nations. French scholars believe they have found a cipher story in the writings of Rabelais ; and the elder Rossetti discovered one in the pages of Dante. Count Vitzthum von Eckstadt, in his recent remarkable work, " Shakespeare und Shakspere," shows that the cipher was so universal at one time that it was even used in the external decoration of the Tuileries by Philip de l' Orme, and in the sculptures of the palaces of Francis I. and Henry II. Lord Bacon esteemed cipher-writing so highly that he wrote an essay upon the subject ; he dignified it as " a part of grammar"; and he invented, we are told, "the most ingenious method and the most difficult to decipher of any yet contrived." He conceived the extraordinary design of a cipher within a cipher—the external harmless, the inner dangerous. If the writing fell under suspicion, the innocent cryptogram was exhibited, and the mind of watchful authority rested content, for it could not grasp the idea of such infinite subtlety.

But it is needless to do more than refer to these subjects. Let us come directly to some new proofs of the existence of a cipher in the Shakespeare plays.

A few words of explanation are, however, first necessary. I had noted in my book, " The Great Cryptogram," that on pages 53, 54, and 55 of the " Histories," in the First Folio, of 1623, the words *Francis—Bacon—Sir—Nicholas—Bacons—son* occur. To one who does not closely consider the subject it may appear a little thing that this collocation of significant words should be found on three consecutive pages of this or any other work ; but it is indeed most extraordinary. I challenged the scholars of the world to find another instance in which those words occur on three consecutive pages scattered through the text of any book, printed before or since 1623, where Francis Bacon or his father, Sir Nicho-

las, was not the subject-matter of the text. The challenge has not yet been answered. I had also noted in " The Great Cryptogram " that the word *"Bacon "* on page 53 was the 371st word from the top of the column on which it occurs ; that there were on the same column seven words printed in italics ; and that, if we multiplied the page, 53, by this number, 7, it gave us the number of the word " *Bacon.*" In the same way there are on the first column of the next page, 54, twelve italic words ; and 54 multiplied by 12 gives us 648 ; and the 648th word from the top of the same column (one of page 53) brings us to the word *"Nicholas."* And in the same way there are on the first column of page 67 six italic words ; 67 multiplied by 6 gives us 402, and the 402d word is *"St. Albans,"* the name of Bacon's place of residence. But while I set forth these facts in my book, I could not at that time proceed further ; in fact, I concluded that these results were not parts of a cipher story, but that they were simply placed there as finger-marks on sign-boards, to direct some future investigator to the conclusion that the plays contained a cipher.

Since the publication of my book I have, however, devoted all my leisure time to further study of the plays. Thus engaged, it occurred to me that there must be some coherent rule linking together those significant words, *Francis—Bacon—Nicholas— Bacons—son,* by the same root-number or numbers, in a story of which I had found only two words—*Nicholas* and *Bacon.* The result of my studies was the astonishing discovery that every page of the play of "First Part of Henry Fourth " on which a scene begins—and presumably every other similar page throughout the whole of the First Folio—produces a continuous cipher story, elaborated by a root-number which is obtained by multiplying the number of the page by the number of italic words on the first column of the page. In other words, that the cipher narrative given in " The Great Cryptogram," growing out of page 76 (of "2d Henry IV."), multiplied by the number of bracketed words on column 74 (on which the scene begins), is but one of a series of cipher stories woven through the text of these extraordinary works.

The proposition, I am aware, appears incredible on its face, but it seems to me that, if it can be shown that those words, *Francis —Bacon—Sir—Nicholas—Bacons—son,* are each of them the 371st word from a few clearly-defined points of departure ; and, again, that each of the same words is also the 648th word from

substantially the same points of departure, these results are so utterly beyond the domain of accident as to force the conviction on the mind of the world that this play unquestionably contains an arithmetical cipher, in which allusion is made to the great philosopher of Verulam. And if it is once conceded that the plays *do* contain such an internal narrative, it will then remain to ascertain what the cipher story tells, and to find out what *Francis—Bacon—Sir—Nicholas—Bacons—son* had to do with the composition of these plays which go by the name of Shakespeare. For it is self-evident that, as William Shakspere died seven years before this 1623 Folio was printed, and as the cipher depends on the most careful proof-reading of the text, it could not have been threaded through these marvellous pages by the play-actor of Stratford, whose remains had been mouldering for years seventeen feet below the floor of the old church on the banks of the Avon.

In any event, the facts herein set forth are new to the world, and deserve the careful consideration of all thoughtful men.

Let us address ourselves to this demonstration.

We begin with page 53. There are, as I have shown, seven italic words on column one of that page, and if we multiply 53 by 7 we have 371. Now, this 371 becomes, as I have said, a root-number, by which a cipher story of thousands of words (a great part of which I have worked out) is told. To save space I shall employ abbreviations in the following statement, using, for instance, " col. 1, p. 53," for column one of page 53; where two or more words united by a hyphen or hyphens are counted not as one word, but as two or three, as the case may be, I shall use the sign " + *hy.*"; where the bracketed words are counted, I shall indicate it by the symbol " + *b.*"; and where both are counted by the sign " + *hy. & b.*" Where no such symbols are used, the reader will understand that the count embraces only the spoken words of the text, exclusive of those in brackets, with the compound words, like " heigh-ho," " foot-land-rakers," etc., counted as one word each.

Let the reader number the words from the top of col. 1, p. 53, downward, and he will find, I repeat, that the 371st word is the word " *Bacon.*" The word " *Bacon* " occurs but four times in all the plays, and three of these instances are found on these two consecutive pages, 53 and 54. To make the word " *Bacon* "

the 371st word, eight different adjustments of the text had to be made. "In faith," the 19th word, had to be printed as one word; the word "he" had to be left out of the sentence, "Poor fellow, (he) never joyed," etc. Taking these eight "doctorings" of the text into consideration, there is, by the law of chances, but one chance out of many millions that the word "*Bacon*" would precisely correspond with the number of the page multiplied by the number of italics on the first column of the page.

Now, take that same number, 371, and as "*Bacon*" came from the top of col. 1, p. 53, let us take it to the top of col. 1, p. 54, and carry it through the eighteen words from the top of the second subdivision of the same (counting the first word of that second subdivision), and we have left 353 ; carry this number, 353, to the end of the same scene (col. 2, p. 54) and downwards through the twenty-four words which constitute the first subdivision of scene third, and thence through the second subdivision on col. 1, p. 55, and thence to the bottom of col. 2, p. 55, and advance upward, through the first subdivision of scene fourth, and the count (plus 1 *hy.*) brings us to the word "*Francis.*" Here it will be perceived that 371 passes through the *first* subdivisions of scenes two, three, and four. And observe the alternate movement : "*Bacon*" is obtained by going *down* the column, "*Francis*" by going *up* the column,—thus:

53 × 7 = 371, top of col. 1, p. 54, upwards........................... ....Francis
53 × 7 = 371, top of col. 1, p. 53, downwards..Bacon

But after the cipher story told by 371 is exhausted, then new cipher-numbers are formed. How ? The 1st col. of p. 53, is broken in half by the ending of act one and the beginning of act two. Above this point of junction there are 189 words ; below it there are 269 words : the fragment of a word at the bottom, "gel," is not counted as a word, for it is not. There are, in these 269 words, four hyphenated words : if these are counted separately, then there are 273 words in that lower half of the column. If we take 371 and count upward through the 189 words, we have the number 182 left ; if we count downwards through the 269 words, we have 102 left, or, counting in the four hyphenated words, 98. And these numbers, 182 and 102 (or 98), become the source, used alternately, and carried alternately up and down the columns, of another cipher narrative, of thousands of words, in which the names of "*Francis Bacon,*" and his father, "*Sir*

Nicholas Bacon," are repeatedly used ; the cipher being carried backwards and forwards from the ends of acts, scenes, and sub-divisions of scenes, precisely as in the other cipher shown by me in *"* The Great Cryptogram."

Now, let us take that number, 98, and carry it, as we did the 371, to the end of scene second (p. 54), thence downward through the same twenty-four words, and we have 74 left ; and this carried up again, from the end of col. 2, p. 55, brings us to the same word, *" Francis,"* which was brought out by the number 371.

The alternate of 98 is 182. We took 98 to the beginning of scene three to obtain the word *" Francis"*; let us carry 182 to the beginning of scene one : we counted upwards to obtain *" Francis"* ; let us now count downwards, and the 182d word is *" Bacon "* — the same 371st word which came out at the summons of the root-number 371. And let the reader note how the text is manipulated to bring in that word *" Francis "*: the old saying is, *"* Tom, Dick, and Harry"; but here the author drops the word *"* Harry," and makes it read *"* Tom, Dick, and *Francis "* !

If we take the alternate, 182, and carry it through that same fraction of twenty-four words, we have left 158, and if we take that 158 down the same column on which *" Francis "* is found, we have the 158th word *"* I," *"* I, Francis Bacon,"— a very singular collocation to find arithmetically arranged in a Shakespeare play ! Thus :

$53 \times 7 = 371 - 189\,up = 182$ begin sc. 3 *down* col. 55, 2 = 158, 55, 2......... I
$53 \times 7 = 371 - 273\,down = 98$ begin sc. 3 *up* col. 55, 2 = 447, 55, 2........ FRANCIS
$53 \times 7 = 371 - 189\,up = 182$ begin sc. 1 *down* col. 53, 1 = 371, 53, 1......... BACON

But the writer of the cipher story refers repeatedly, at this point of his narrative, to his father, *"* Sir Nicholas "; not, perhaps, always in the set form, *"* I, Francis Bacon, Sir Nicholas Bacon's son," but in one place speaking of himself, in another of his father. For instance, between the first word of the third scene and the end of the col. (54, 2) there are 23 words, not counting the clew word, *"* He." This 23 becomes the parent of new cipher-numbers which tell a long story. Thus $182 - 23 = 159$; $102 - 23 = 79$, or $98 - 23 = 75$; and these numbers, 159 and 79 or 75, alternately move up and down the columns, just as we found 182 and 102 or 98 alternating and moving. The number 79 carried through the fragment of 17 words at the top of col. 1, p.

54, leaves a remainder of 62 ; this is taken to the top of the last subdivision of the same column and (counting the top word) is carried upward $+2$ *hy.* (that is, counting " heire-apparent-garters " as three words), and we reach the word *" son,"* the 337th word on the column. This was obtained from the top of the last subdivision on col. 1, p. 54. Now, let us take the alternate number, 159, and starting from the bottom of the same subdivision, but not counting the last word, descend the preceding column (53, 2), and the 159th word is *" of."* We return to the number 79, and carry it up the next subdivision which follows, to wit, the 1st of col. 2, p. 54, and it brings us to the 45th word on the col., the word *" Sir."* We take again the alternate number and carry it through the same 17 words at the top of 54, 1, and we have 142 left. We proceed to the preceding column again, and descend from the top of the second subdivision on that column $(+ hy.$ and $b.),$ and the 142d word is *" Nicholas."* And so we have, moving in regular order, these results :

$53\times7=371-269$ *down* $=102-23=$	$79-17=62$	top 4 §, 54, 1	*up* $=............$	SON
$53\times7=371-189$ *up* $=182-23=159$		top of col. 2, 53 *down* $=......$	OF
$53\times7=371-269$ *down* $=102-23=79$		end 1 §, 54, 2 *up* $= ....$	SIR
$53\times7=371-189$ *up* $=182-23=159-17=142$		top 2 § 53, 2 *down* $+b.+hy.=$ ..	NICHOLAS

But let us go a little farther in this curious work. *" Nicholas "* was the 159th word ; we recur to 79 ; and as it has just produced *"Sir"* by going upwards from the end of the 1st subdivision of col. 2, p. 54, let us ascend from the end of the next subdivision of the same column with the same number, and it brings us to the word *" a."* Now we return to the count which produced *" Nicholas."* That was obtained by counting in both the bracketed and hyphenated words. Let us count the bracketed words, but treat the compound words as one word each, and the 142d word from the top of the 2nd § of 53, 2, is the word *" truly."* We obtained *" son "* by going to the top of § 4, 54, 1, with $79-17=62$; let us return to it, and count in the 60 words contained in that subdivision, and we have two left ; now carry this two to the same point of departure which gave us *" Nicholas "* and *" truly,"* the top of the 2d §, 53, 2, but count upward instead of downward, and the second word is *" great."* We recur again to $159-17=142$, and carry it downward from the end of the same 1st § of 54, 2, which gave us *" Sir,"* and it brings us to the word *" and."* We take the alternate number again, $79-17=62$, and as we

obtained *"great"* by moving downwards from the top of the last
§ of 54, 1, and *"son"* by moving upwards from the same place
(+ *hy.*), so if we leave out the additional hyphenated word,
it brings us to the word *"good"*; while if we return to 159 — 17
= 142, and carry it down from the same point which produced
"Nicholas" and *"truly,"* but do not count either the bracketed
or the additional hyphenated words, it brings us to the word
"man." So we have :

$53 \times 7 = 371 - 269$, *down*, = 102 — 23 = 79,	*up*	**A**
$53 \times 7 = 371 - 189$, *up*, = 182 — 23 = 159 — 17,	*down*, + *b*	**TRULY**
$53 \times 7 = 371 - 269$, *down*, = 102 — 23 = 79 — 17 = 62, *up*	**GREAT**
$53 \times 7 = 371 - 189$, *up*, = 182 — 23 = 159 — 17 = 142, *down*	**AND**
$53 \times 7 = 371 - 269$, *down*, = 102 — 23 = 79 — 17 = 62, *up*	**GOOD**
$53 \times 7 = 371 - 189$, *up*, = 182 — 23 = 159 — 17 = 142, *down*	**MAN**

A careful study of these tables will show the minute accuracy
of the work : the first word goes down from the starting-point
and up to the terminal word ; the second goes up from the start-
ing-point and down to the terminal word, and so on to the end.
But if we had space we could go further. For instance, if we
carry that 79 up col. 2, p. 53, it brings us to the word *"receit"* ;
while if we carry 159 — 17 = 142 down from the top of the
column, it yields—counting or not counting the *hy.* or *b.*—the words
"with—him—marks—in—gold." This refers to a receipt which
Bacon had given Shakspere for four hundred marks in gold,
which Shakspere had with him, the money being paid for
Bacon's share of the profits of the plays ; and this *"receipt,"* if
found, would, Bacon feared, send him (Bacon) to the gallows.
For instance, 182 — 17 = 165, and this 165 carried downward
from the end of §1, 53, 2 (+2 *hy.*) brings us to the word *"gal-
lows"*; while 142 (159 — 17 = 142) carried up from the end of
the 3d §, 54, 1, brings us to the word *"hanged."* If the reader
needs further proof that these numbers, 159, 102, 62, &c., are
cipher-numbers, let him carry 102 up from the end of the 3rd §
of 54, 2, and it will bring him to *"Bacons"* ; while if taken up-
ward from the preceding subdivision (+2 *hy.*), it yields the word
"Bacon" ; and carried down from the end of the 2d § of 54, 1,
it produces the word *"son"* ; while 62 (102 — 23 = 79 — 17 =
62) carried up from the end of the 3d § of 54, 2 (+1 *hy.*), gives
us the same word *"Bacons."* And remember the word *"Bacon"*
or *"Bacons"* occurs only four times in all the Shakespeare plays !

And Shakspere is alluded to in the cipher as *"a gorbellied
rascal."* The 182d word, col. 2, p. 54, is *"gorbellied,"* and 102

carried up from the top of the 3d §, 54, 1, brings us to *"rascal"* ; while the same 102 carried through the 17 at the top of 54, 1, and thence up the preceding column, gives us *" a."*

102 — 17 = 85	end col. 2, p. 53, *up*	395, p. 53, 2 = ……….. ……	**A**
182	top col. 2, p. 54, *down*	182, p. 54, 2 = ………… ….	**GORBELLIED**
102	top 3 §, 54, 1, *up*	135, p. 54, 1 = …………..….	**RASCAL**

The fact that Shakspere is alluded to in the cipher is also proved in a very curious way. I have shown elsewhere that the *J* in *Jack*, in that age, had the *sh* or *zh* sound found in "jacquerie" (see Webster), and it is used by Bacon to represent the first syllable of *Shak*-spere's name, for the Stratford man never wrote it "Shake-speare," but "Shak-spere." If we take the same root-number first used, 371, and carry it through the first subdivision of scene 1, act 1 (53, 1), containing 53 words, we have 318 left : now, take this to the end of col. 2, 54, and carry it upward (+ 3 *hy.*) and it brings us to *Jack*. This was derived from the first subdivision of scene one ; now let us deduct 53 again, and then go to the first subdivision of scene two, the group of 17 words ; this taken from 318 leaves 301 ; carry this down 52, 1 (+ 9 *b.*), and it brings us to the word *"speare"* (292, 52, 1). *" Jack "* is found two columns forward from the end of scene one, and *" speare "* is found two columns backward from the beginning of scene one. Thus we have :

371 — 53 = 318,   col. 2, p. 54 upward   + *h.* = 69, p. 54, 2.…..… JACK }
371 — 53 = 318 — 17 = 301,   col. 1, p. 52 downward + *b.* = 292, p. 52, 1.…..… SPEARE }

But this significant word *"speare"* is so placed as to be used either from the top or bottom of the column on which it stands ; it occurs but once in this play, and but eight times in all the plays.

If we take the same root-number, 371, to the end of scene two, and carry it down through those 24 words, it leaves 347 ; carry this down again from the end of §1, 55, 1, and we have 91 left ; go to the beginning of scene four (55, 2), and again go downward, and we reach the 477th word—another *" Jack."*

Next go to the top of scene one (53, 1) and count upward, and we pass through 190 words, leaving 181 ; carry 181 up the same col. 1, p. 52, and it brings us to the same word *" speare."*

371 — 24, begin sc. 3 *down* = 347 — 256 = 91 + 386 = downward..477, p. 55, 2.. JACK }
371 — 190, begin sc. 1 = 181, *up*, 1, 52 = upward ……………….292, p. 52, 1…SPEARE }

So that *" speare "* is the 371st word *up* the column and the 371st word *down* the column ; and one *"Jack"* is the 371st word *up*

the column, and another " *Jack* " is the 371st word *down* the column ; and " *Francis* " is the 371st word *down* the column, and " *Bacon* " the 371st word *up* the column ; and the same " *Francis* " is the 371st word *up* the column, and the same " *Bacon* " is the 371st word *down* the column. The man who can believe that all this is accidental would, as Bacon himself says, believe that, by scattering the letters of the alphabet on the ground, they would by chance arrange themselves into the words of Homer's Iliad.

But this is not all. We multiplied 53 by the number of italic words on the first column of that page, and obtained the root-number 371. Let us treat page 54 similarly. There are 12 italic words on the first col. of p. 54 ; 54 multiplied by 12 gives us 648. We will now see that 648 brings out the same words, *Francis —Bacon*, and *Nicholas—Bacon*, and *Bacons—son.*

By counting from the top of col. 1, p. 53, we found that the 371st word was " *Bacon* "; let us continue the count and go down the next column, and we will find that the 648th word from the top of col, 1, p. 53, is the word " *Nicholas* "—the 189th word, col. 2, p. 53.   The 371st word on the page is " *Bacon* "; the 648th word on the page is " *Nicholas* " !

Now, there are, on that first column of page 53, 458 words plus four hyphenated words, or 462 in all ; count up the column, or, in other words, deduct 462 from 648 and we have left 186 ; carry this up from the end of col. 2, p. 54, and it brings us to " *Bacons*," the 198th word !

We have now got *Nicholas—Bacons* by a very simple process. We carried 648 through the first col., p. 53, and down the next col., and it gave us *Nicholas*. We carried it again through the same col. and up from the end of the next page, and we got the word *Bacons*. But where are the words *Sir* and *son*, which are necessary to give us the sentence, *Sir—Nicholas—Bacons—son?*

In the 2nd § and 3d § of p. 53, 1, there are (plus 3 *hy.*) 251 words. The cunning cryptographist counts in these 251 words, leaving 397, then skips another §, and counts in the 1st § of the 2d col. of the same page, 78 words (plus 2 *hy.*), and there are 319 left.   Now we go again to the end of the next page (2, 54), but, instead of counting from the last word of the last § of that col., as we did to get *Bacons*, we count from the top word, inclusive, of that same §, upwards, plus 3 *hy.*, and we reach the 45th word

on the column, the word *Sir*.   Once more we take that same re-
mainder, 319, and count downward from the top of the 2d §
of p. 54, col. 1, and the 319th word is the word *son*.   Observe the
regularity of the movement in the following :

$54 \times 12 = 648$, *down* begin § 2, p. 53, 1, less 78 = 319; *up* from the top last §, 54,
2 = 45th word, 54. 2.. **SIR**

$54 \times 12 = 648$, *up* from end col. 1, p. 53 ; *down* next col. = 189th word,
53, 2.. **NICHOLAS**

$54 \times 12 = 648$, *down* from top § 1, p. 53 ; *up* from end col. 2, 54 = 198th word,
54, 2 ....,.............. .... **BACONS**

$54 \times 12 = 648$, *up* end § 3, 53, 1, less 78 = 319 ; *down* 2d §, 54, 2 = 337th word,
54, 1 ....· .... **SON**

Observe how the number 319 produces both *Sir* and *son*.   Where
the count goes *up* at the start it goes *down* at the end ; and where
it goes *down* at the start it goes *up* at the end.   Could there be
more perfect regularity ?

If, again, we take 648 and start from the same point which
produced the words " *son* " and " *Sir*," and carry that remainder,
319, through the 2d § of 55, 1 (plus 3 *hy.*), and then take the re-
mainder, 61, to the top of scene 4th, 55, 2, and thence downward,
we come to the same ubiquitous 447th word, *"Francis."*

Take 648 again and carry it through the last subdivision of
scene second, containing sixty words, and then proceed backward
through the eighteen words from the beginning of the second
subdivision of the same scene to the top, and we have left 570 ;
and this carried through the preceding column (53, 2) and up the
first column of p. 53, counting the two hyphenated words on 1,
53, brings us to the word " *Bacon*."   And so we have again,
" *Francis—Bacon—Sir—Nicholas—Bacons—son.*"

648, begin end 3d §, 53, 1, *upward,* through 2 §, 1, 55, *downward* = 447, 55, 2, **FRANCIS**
648,   "   top 5th §, 54, 2, *downward*, " 1 §, 1, 54, & 2, 53, *upward* = 371, 53, 1, **BACON**

That little fragment at the top of 1, 54, containing, to the top of
the next subdivision, 18 words, produces, applied to the number
371, the words " *Francis Bacon.*"   Thus :

$102-18= 84-23$ (end 2, 54)=61, down from top sc. 4, 55, 2=447, 55, 2.............**FRANCIS**
$182-18=164-76$ (1st §, 53, 2)=88, up from end col. 1, 53=371, 53, 1 ....**BACON**

We will find this group of 18 words performing similar service
with 648.   If we take 18 from 648, we have 630 left.   This now
becomes a subordinate root-number.   We have just advanced up
54, 2, from the end of the 3d § ; let us go up that column from
the top of the 5th §, and we pass through 300 words ; this de-

ducted from 630 leaves 330. We carry this through the 2d §, 55, 1, from the end of the 1st §, and this deducts 256 words, and leaves 74 ; and 74 carried up the following column, brings us to the same 447th word, *" Francis."*

Take 630 again and carry it through the first fragment of scene third, end of col. 2, p. 54, containing, after the first word of the scene, 23 words, and we have 607 left ; count down through all of col. 2, p. 53, and we have 128 left ; carry this downward from the top of the 3d § of 53, 1, and it brings us to the same 371st word, *" Bacon."*

Take 630 again to the same point of departure as in the last instance, the top of the first § of scene 3d (54, 2), but go up the column instead of down ; there are 396 words on the column from that point ; this leaves 234 ; the last word was carried to the 2d col., p. 53 ; we take the 234 there also, but go up the column instead of down, and we reach the 246th word, *"Sir."*

Take 630 again ; descend col. 1, p. 53, to the top of the last § on the column ; we pass through 441 (+ *hy.*) ; 441 from 630 leaves 189, and the 189th word is the word *"Nicholas."*

Take 630 again ; go to the bottom of col. 1, p. 54 (the last word was from the top of col. 1, p. 53) ; we ascend the column (we descended col. 1, p. 53) to the end of the 1st § (we descended col. 1, 53, to the top of the last §), and we pass (+ *hy.*) over 443 words ; 443 from 630 leaves 187 ; and 187 carried up the next column (+ *hy.*) brings us to the same 198th word, *"Bacons."* Observe the cunning of the workmanship : there are 438 words on col. 1, 53, from top of column to top of last § ; there are 438 words on col. 1, 54, from the bottom of the column to the end of the first §. The difference in the results (189 and 187) is due to the fact that there are three hyphens on the one column and five on the other.

Take 630 again ; carry it downward from the end of 1st §, scene one, and we pass over 216 words ; 216 from 630 leaves 414 ; carry this to the next column forward to the top of 2 §, 53, 2 ; we pass over 77 words ; 77 from 414 leaves 337, and the 337th word on the next column is the word *son.*

648 — 18 = 630	top § 5, 54, 2 *up*	55, 2	*up*	447, 55. 2	FRANCIS
648 — 18 = 630	top § 6, 54, 2 *down*	53, 2 and 1 *down*	371, 53, 1	BACON
648 - 18 - 630	top 6 §, 54, 2 *up*	53, 2	*up*	246, 53, 2	SIR
648 — 18 = 630	top col. 1, 53, *down*	53, 2	*down*	189, 53, 2 ....NICHOLAS
648 — 18 = 630	top last §, *up*	53. 1 *up* 54, 2 *up*	198, 54, 2	BACON'S
648 — 18 = 630	end § 1, 53, *down*	54, 1	*down*	337, 54, 1.............	SON

Lack of space prevents me from giving many other examples of the manifold adjustments of this text to the requirements of the cipher narrative. Remember that all these results are found on *three pages* of the Great Folio of 1623—the first collected edition of the plays. And remember that these words, *Bacon—Bacon—Bacons,* are not found on any other two pages of the plays. The only other time the word *Bacon* occurs is in " The Merry Wives of Windsor"; and there, by a strange coincidence, it is found on page 53 of the "Comedies," while the first *Bacon,* here referred to, is found on page 53 of the "Histories." This play of " 1st Henry IV." is, perhaps, the most exquisitely-constructed piece of verbal mechanism in the world. To some readers all this —" up from end § 2, 1, 52," or "down from top § 3, 1, 54 "—may appear a meaningless jumble of figures; those who follow and test the statements I have made will not, I trust, consider it such.

Certainly these plays have a thousand-fold more grasp on the minds of men to-day than they had in 1623 ; and when Macaulay's traveller from New Zealand sits on a broken arch of London Bridge to sketch the ruins of St. Paul's, although the English language may have perished from the face of the earth, these writings we call Shakespeare's will still survive,

" In states unborn, in accents yet unknown."

Is it not worth while, then, to determine whether they were the careless, fountain-like outpourings of a rustic and untaught genius, "whose mind and heart went together with that easiness that we have scarce received a blot in his papers," as the play-actor publishers of the First Folio tell us ; or whether this was all a mocking jest of the mighty spirit behind the mask, and they are, indeed, the results of massive scholarship and enormous industry ; an unparalleled mosaic of cipher work, every word counted and adjusted, over and over again, to meet the mathematical exigencies of a marvellous internal narrative ?

Let the indisputable facts set forth in this article help to answer this most important question.

IGNATIUS DONNELLY.